

Corno I in E.

Symphonie in E-dur (Skizze) v. Franz Schubert.

Vervollständigt von J. J. Farneth.

*in 4
Adagio*

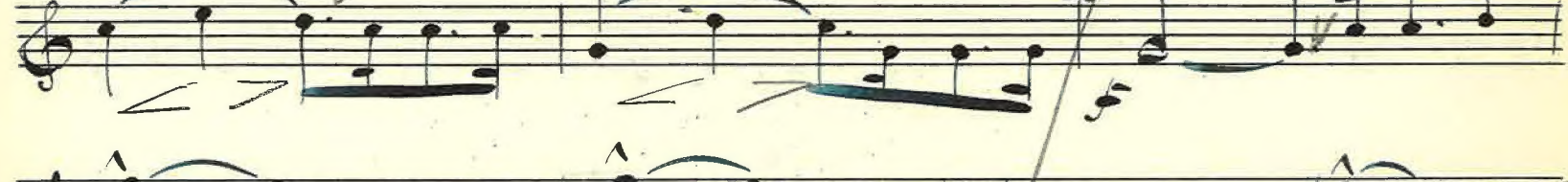


A handwritten musical score on ten staves. The notation is in treble clef. The first staff begins with a measure rest marked with a ^ symbol. The second staff contains a measure rest marked with a 5 and a dynamic marking of *mp* (mezzo-piano). The third staff has a measure rest marked with a 5. The fourth staff has a measure rest marked with a 5. The fifth staff has a measure rest marked with a 5. The sixth staff has a measure rest marked with a 5. The seventh staff has a measure rest marked with a 5. The eighth staff has a measure rest marked with a 5. The ninth staff has a measure rest marked with a 5. The tenth staff has a measure rest marked with a 5. The score includes various musical notations such as notes, rests, and dynamic markings. A vertical line is drawn through the staves, possibly indicating a section break or a specific measure.

Handwritten musical score for Cor. 2, page 3. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a cursive, handwritten style. The first staff has a 'ten' marking above it and a 'cresc.' marking below it. The second staff has a 'ten' marking above it. The third staff has a 'ten' marking above it. The fourth staff has a 'cresc.' marking below it. The fifth staff has a 'cresc.' marking below it. The sixth staff has a 'cresc.' marking below it. The seventh staff has a 'cresc.' marking below it. The eighth staff has a 'cresc.' marking below it. The ninth staff has a 'cresc.' marking below it. The tenth staff has a 'cresc.' marking below it. The eleventh staff has a 'Tempo' marking above it. The twelfth staff has a '4' marking below it. There are several '1' markings above notes in the eighth, ninth, and tenth staves. A diagonal line is drawn across the staves, starting from the third staff and ending at the tenth staff. The music is written in a cursive, handwritten style.



♩.



Solo!

Solo

Cor. 2.

52

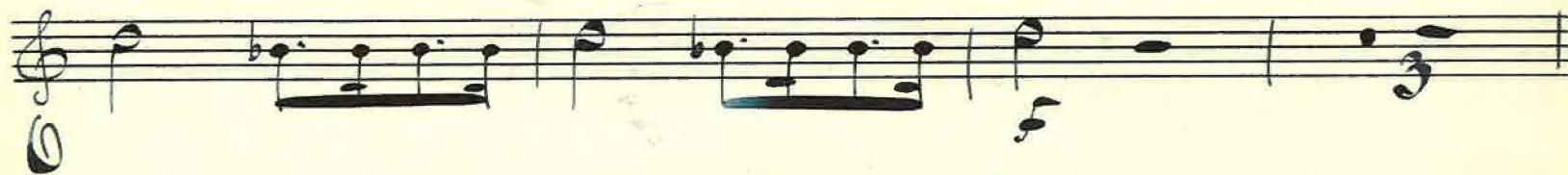
Handwritten musical score for Cor. 2, Solo section. The score consists of 12 staves of music. The first staff has a large scribble at the beginning. The second staff has a 'p' dynamic marking and a '15' with a double bar line. The third staff has a 'Cor. 1.' marking and a 'p cresc.' marking. The fourth staff has a 'Cor. 1.' marking. The fifth staff has a 'Cor. 1.' marking. The sixth staff has a 'Cor. 1.' marking. The seventh staff has a 'Cor. 1.' marking. The eighth staff has a 'Cor. 1.' marking. The ninth staff has a 'Cor. 1.' marking. The tenth staff has a 'Cor. 1.' marking. The eleventh staff has a 'Cor. 1.' marking. The twelfth staff has a 'Cor. 1.' marking. The score includes various musical notations such as notes, rests, and dynamic markings.



6. 40.

bar. 1.

N. poco a poco più animato



Andante con moto Cor. 2.

in D. *Cor. 1.*

A

B. in D. *Fug. 1-2.* *in D.*

Cor. 1. 2. *8.* *Cor. 1.*

in B (Basso) Cor. 1.

16 in B \flat mf dim.

in C

Cor. 1.

rall.



Scherzo.

Allegro vivace

Vl. 1.

Handwritten musical score for Violin 1, titled "Scherzo." and marked "Allegro vivace". The score is written on ten staves. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into sections by repeat signs and includes a section marked "A".

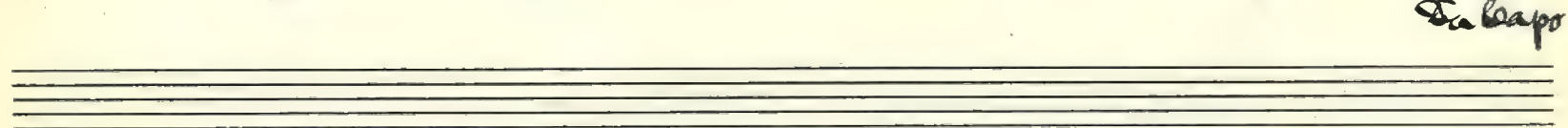
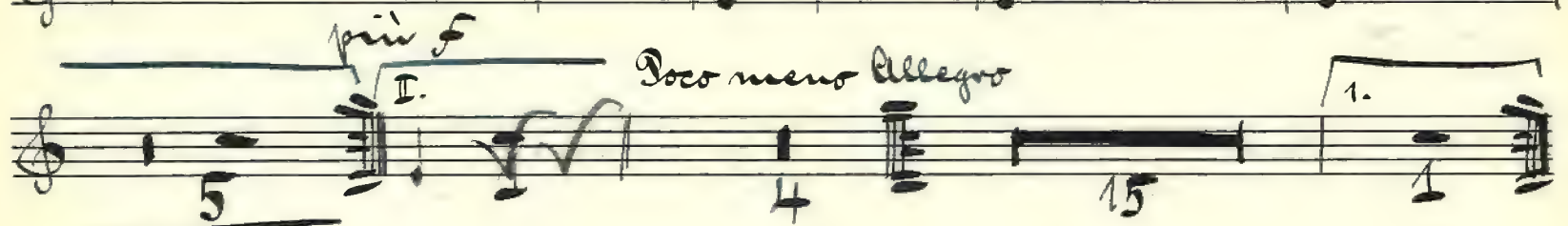
Key markings and annotations include:

- in B.* (at the beginning)
- Allegro vivace* (tempo)
- Vl. 1.* (instrument)
- erese.* (first staff)
- A* (section marker)
- se.* (second staff)
- 15* (measure number)
- Cor. 1.* (third staff)
- Cor. 1.* (seventh staff)
- mf* (dynamic marking at the bottom)

The score concludes with a double bar line and a fermata.



FINE



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. Handwritten annotations include:

- Cor. 1.* (first staff)
- cresc.* (second staff)
- cresc.* (third staff)
- f* (fourth staff)
- f* (fifth staff)
- B* (circled, sixth staff)
- cresc.* (seventh staff)
- rall* (eighth staff)
- (il tempo più tranquillo)* (ninth staff)
- Cor. 1.* (tenth staff)

Measure numbers 13, 8, and 7 are visible at the bottom of the staves.

S. a tempo.

(Kobalt.)

Car. 2.

Cor. 1. d

Handwritten musical score for a single melodic line on a grand staff. The score consists of 16 measures. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p" (piano), "pp" (pianissimo), "cresc." (crescendo), and "ten." (tenuto). There are also performance instructions like "16", "9", "1", "2", "3", "4", "5", "6", "7", "8", "9", and "10" written above the staff. The score is written on ten staves, with the final measure ending with a double bar line and a "4" below it.

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and features include:

- cresc.* (crescendo) on the first staff.
- A large, dark, scribbled-out section on the fifth staff, with a blue line drawn through it.
- pp* (pianissimo) marking on the sixth staff.
- pp* (pianissimo) marking on the seventh staff.
- pp* (pianissimo) marking on the eighth staff.
- pp* (pianissimo) marking on the ninth staff.
- pp* (pianissimo) marking on the tenth staff.
- pp* (pianissimo) marking on the eleventh staff.
- pp* (pianissimo) marking on the twelfth staff.
- A large, dark, scribbled-out section on the fifth staff, with a blue line drawn through it.
- A large, dark, scribbled-out section on the sixth staff, with a blue line drawn through it.
- A large, dark, scribbled-out section on the seventh staff, with a blue line drawn through it.
- A large, dark, scribbled-out section on the eighth staff, with a blue line drawn through it.
- A large, dark, scribbled-out section on the ninth staff, with a blue line drawn through it.
- A large, dark, scribbled-out section on the tenth staff, with a blue line drawn through it.
- A large, dark, scribbled-out section on the eleventh staff, with a blue line drawn through it.
- A large, dark, scribbled-out section on the twelfth staff, with a blue line drawn through it.

Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. Handwritten annotations in Italian and musical shorthand are interspersed throughout the score.

Key annotations and markings include:

- mf* (mezzo-forte) on the first staff.
- Cor. 1.* (Coro 1) on the third staff.
- Measure numbers 12, 13, 16, and 10 are written below the staves.
- Measure numbers 1 through 6 are written above the sixth staff.
- h.* (halto) on the sixth staff.
- (il tempo più tranquillo)* (the tempo more tranquil) on the seventh staff.
- (Cor. 2)* and *(Cor. 1)* on the seventh staff.
- se.* (sempre) on the seventh staff.
- dim.* (diminuendo) on the eighth staff.
- 2* (secondo) on the eighth staff.
- Soli* on the eighth staff.
- p* (piano) on the eighth staff.
- Cor. 1.* on the ninth staff.
- 11* on the tenth staff.
- 2* on the tenth staff.

14 *N*

15

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *cresc.* and *ten* are present. A large, stylized letter 'N' is written above the first staff. The number '14' is written above the first staff, and '15' is written above the second staff. The score concludes with a double bar line and a final chord.

cresc.

cresc.

ten

cresc.

Cor. 1.

pp

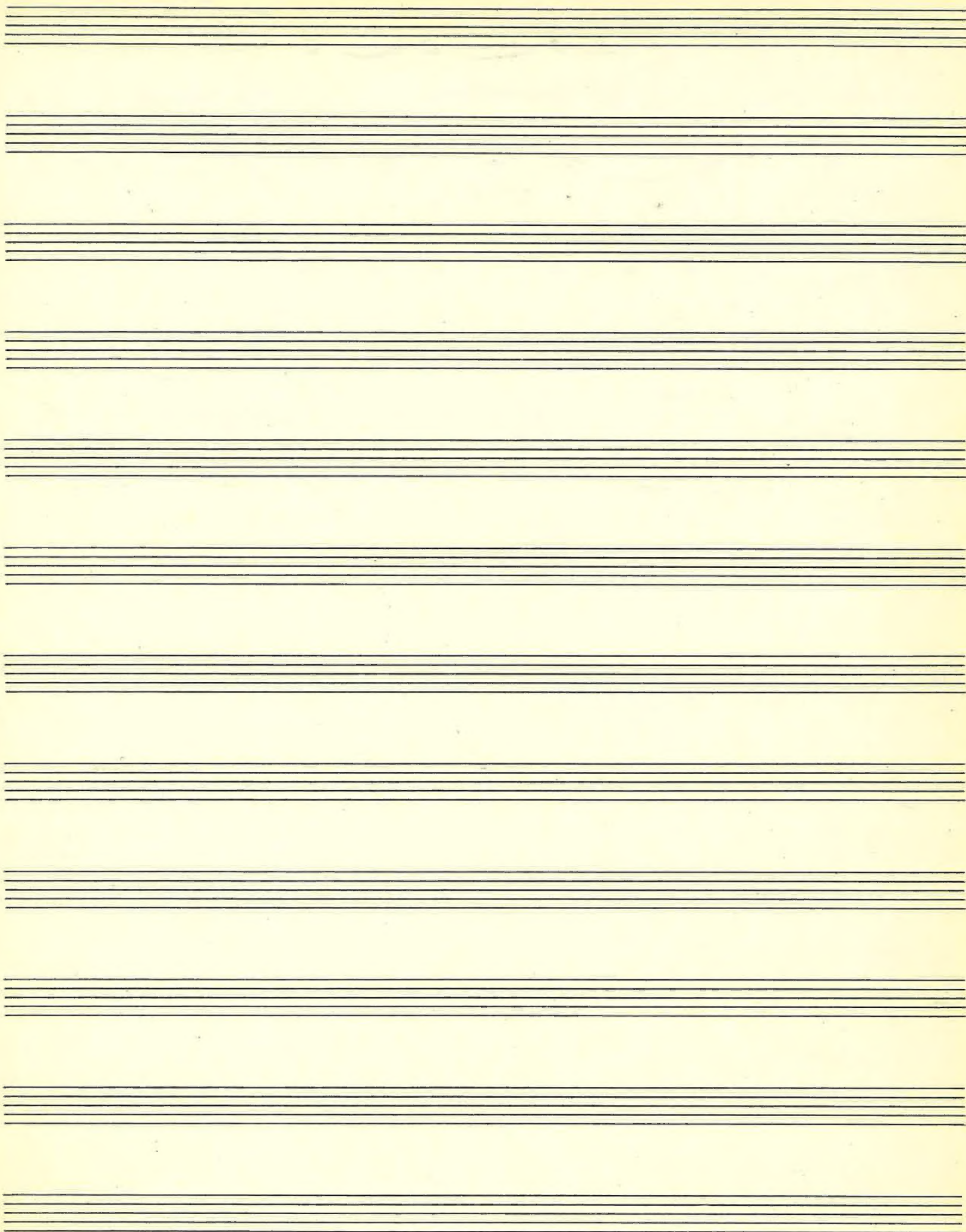
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Dynamic markings and tempo changes include:

- mf* (mezzo-forte)
- ppro ritenu.* (poco ritenuto)
- Da tempo* (return to tempo)
- cresc.* (crescendo)
- ppro più animato* (poco più animato)
- ritenu.* (ritenuto)

The score concludes with a double bar line and a final note on the tenth staff.

Erste Aufführung in
 Amerika unter H. Sokoloff
 Gr. Fine. SEASON 1928-29



Musik für Blech-Blasinstrumente

Etüden und Studienwerke

H. Kling

Horn-Schule, deutsch-französisch. E. B. 1459.
Horn-Schule, deutsch-englisch. E. B. 1739.
40 charakteristische Etüden f. Horn. E. B. 1551.
15 klassische Transkriptionen in Form von
Duos concertants für 2 Ventilhörner.

G. Kopprasch

60 Etüden für Althorn. Op. 5. 2 Hefte.
60 Etüden für Baßhorn. Op. 6. 2 Hefte.

J. Kosleck

Große Schule für Cornet à Pistons u. Tromp.
2 Teile. E. B. 1134/35.

Orchester-Studien

Sammlungen schwieriger Stellen aus Tonwerken
für Kirche, Theater und Konzertsaal.

Für Trompete (J. Kosleck). E. B. 2144.
Für Baßtuba (F. Teuchert). E. B. 2244.

T. Sauveur

24 technische Etüden für Cornet à Pistons
oder Horn in B.

Solobuch für Horn (H. Kling). E. B. 2166.

Richard Wagner-Orchesterstudien

Für Horn (O. Kling). E. B. 4602.
Für Trompete (C. Höhne). E. B. 4727.
Für Posaune (K. Hausmann). E. B. 4630.
Für Baßtuba und Kontrabaßtuba (E. Teuchert).
E. B. 4604.

Zur Übung im Zusammenspiel für Blasinstr.
Sätze aus Kammermusikwerken. Hrg. v. Fr. Hermann.
Band I. Für Oboe, Klar., Fagott u. Horn. E. B. 1755.
Band II. Für Fl., Oboe, Klar., Fag. u. Horn. E. B. 1756.

Horn und Klavier

L. v. Beethoven

Sonate in Fdur. Op. 17. E. B. 1553.

L. Bödecker

Zwei Phantasiestücke. Op. 35.
Nr. 1. Elegie. Nr. 2. Capriccio.

H. Eichborn

Sonate in Es. Op. 7.
Phantasie über Lieder v. Chopin. Esdur. Op. 8.
Vier Lieder. Op. 9.

1. Wiegenlied. 2. Frühlingslied. 3. Morgenlied. 4. Abendlied.
Lebenswogen. Op. 10. Barkarole.
Rondo brillant. Fdur. Op. 11.

Erste Suite. Op. 12.

Fünf Tonbilder. Op. 13.

1. Menuett. 2. Die Laute. 3. Romantischer Nachhall.
4. Salve Regina. 5. Entschlummern.

G. Goltermann

Andante a. d. Vcll.-Konz. Op. 14. (F. Gumbert.)

H. Haeßner

Heidelberger-Potpourri. Op. 26.

Kommerziallieder f. Cornet à Pistons u. Klavier. E. B. 1321.

Joseph Haydn

Zwei Horn-Konzerte.

Mit Kadenz von E. Mandyczewski. Nr. 1. Ddur.
E. B. 3031. Nr. 2. Ddur. E. B. 3032.

H. Hofmann

Elegie Asdur. Op. 70 Nr. 2. (F. Gumbert.)

J. R. Lewy

Cantabile Bdur. Op. 11.

W. A. Mozart

Horn-Konzerte. (H. Kling.)

Nr. 1. Ddur. [Werk 412.] E. B. 2561. Nr. 2. Esdur.
[Werk 417.] E. B. 2562. Nr. 3. Esdur. [Werk 447.]
E. B. 2563. Nr. 4. Esdur. [Werk 495.] E. B. 2564.

Konzert-Rondo. Esdur. [Werk 371.] E. B. 3033.

Quintett. Esdur. [Werk 407.] E. B. 3034.

Andante. Bdur. [Werk 407.]

Aus dem Horn-Quintett. (E. Naumann.)

Max Reger

Romanze Gdur.

Für Horn und Piano (C. Preuß). E. B. 3424.

Für Trompete und Piano (A. Piquet). E. B. 4763.

C. Reinecke

Kavatine Esdur. Op. 93. A. König Manfred (F. Gumbert.)

R. Schumann

Adagio und Allegro in As. Op. 70. E. B. 842.

L. Sinigaglia

Zwei Stücke. Op. 28. 1. Lied. 2. Humoreske.

R. Wagner

Album ausgew. Stücke. (F. J. Lftl.) E. B. 4618.

Lohengrins Ankunft u. Abschied a. Lohengrin
(W. Kleinecke).

A. Wallnöfer

Meditation über das Adagio aus Beethovens
Mondschein-Sonate (Op. 27 Nr. 2).

C. M. v. Weber

Concertino in Emoll. Op. 45. (H. Kling.)
E. B. 2509.

G. Zeller

Charakterstück in D. | Konzertino C moll.

Kammermusik mit Blechblasinstrumenten

Ludwig van Beethoven

Septett in Esdur. Op. 20.

Für Viol., Vla., Horn, Klar., Fag., Vcll. und Baß.
Partitur: P. B. 1152. Stimmen: E. B. 926.

Sextett in Esdur. Op. 71.

Für Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1334. Stimmen: K. M. 1551.

Sextett in Esdur. Op. 81 b.

Für 2 Viol., Vla., Vcll. und 2 Hörner.
Partitur: P. B. 1153. Stimmen: E. B. 1238.

Oktett in Esdur. Op. 103.

Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1332. Stimmen: K. M. 1554.

Marsch für 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1335. Stimmen: K. M. 1556.

Rondino in Esdur.

Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1333. Stimmen: K. M. 1557.

Drei Equale für 4 Posaunen.

Partitur: P. B. 1336. Stimmen: K. M. 1555.

Heinrich Hofmann

Oktett in Fdur. Op. 80.

Für 2 Viol., Vla., Vcll. Flöte, Klar., Horn und Fag.
Stimmen: K. M. 1517.

W. A. Mozart

Konzertantes Quartett.

Für Oboe, Klar., Horn u. Fagott in Es. [Kösch.-Verz. Anh. I, 9.]
Stimmen: K. M. 893/895.

Mit Orchesterbegleitung (R. Stark).

Partitur: P. B. 524. Orchesterstimmen: O. B. 559.

Quintett Nr. 3. Esdur.

Für Viol., 2 Violon., Horn und Vcll. [Werk 407.]
Partitur: P. B. 1167. Stimmen: K. M. 79.

Wiegenlied.

Für Horn mit Streichorchester. (C. Walther.) [Werk 350.]

J. Pezel

Zwei Suiten. (A. Schering.)

Für 2 Trompeten und 3 Posaunen.

Partitur: P. B. 2040. Stimmen: O. B. 1883/84.

J. H. Schein

Suite Nr. 22. Für 4 Hörner. (Aus Banchetto musicale 1617.)

G. Schreck

Nonett. Op. 40.

Divertimento für 2 Flöten, Oboe, 2 Klar., 2 Hörner u. 2 Fag.
Partitur: P. B. 1837. Stimmen: K. M. 1576/77.

Fr. Schubert

Oktett in Fdur. Op. 166.

Für 2 Viol., Vla., Vcll., Baß, Klar., Horn und Fag.
Partitur: P. B. 1156. Stimmen: K. M. 20/21.

Menuett und Finale eines Oktetts in Fdur.

Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1343. Stimmen: K. M. 22.

Eine kleine Trauermusik in Es moll.

Für 2 Klar., 2 Fag., Kontrafag., 2 Hörner und 2 Pos.
Partitur: P. B. 1344. Stimmen: K. M. 23.

5 Duette für 2 Singst. oder 2 Waldhörner.

1. Mailied „Grüner wird die Au“. 2. Mailied „Der Schnee
zerrinnt“. 3. Der Morgenstern „Stern der Liebe“. 4. Jäger-
lied „Frisch auf ihr Jäger“. 5. Lützows wilde Jagd
„Was glänzt dort vom Walde“. D. L. V. 4306.

R. Wagner

Brautlied und Gebet aus Lohengrin.

Für 4 Hörner in F. (F. J. Lftl.) Stimmen: K. M. 1578.

Kammermusik mit Klavier

Ludwig van Beethoven

Quintett in Esdur. Op. 16.

Für Klavier, Oboe, Klar., Horn u. Fag. Stimmen: K. M. 854.

Trio in E dur. W. A. Mozart

Für Klavier, Viol. und Vcll. oder Vla. oder Horn nach
dem Quintett für Horn und Streichinstrumente (E. Nau-
mann). [Werk 407.] — Stimmen: K. M. 1367.

Quintett in Esdur.

Für Klavier, Oboe, Klar., Horn und Fagott. [Werk 452.]
Stimmen: K. M. 874.

Carl Reinecke

Trio in A moll. Op. 188.

Für Klavier, Oboe u. Horn. — Stimmen: K. M. 1238/39.

Trio in Bdur. Op. 274.

Für Klavier, Klar. u. Horn. — Stimmen: K. M. 1368/69.

Robert Schumann

Andante und Variationen in Bdur. Op. 46.

Für 2 Klav., 2 Vclle. u. Horn. — Stimmen: K. M. 898/899.

Ludwig Thuille

Sextett in Bdur. Op. 6.

Für Klavier, Flöte, Oboe, Klar., Horn und Fagott.

Stimmen: K. M. 807/808.

Th. H. H. Verhey

Quintett in Esdur. Op. 20.

Für Klavier, Oboe, Klar., Horn und Fagott.

Stimmen: K. M. 885/886.

Fritz Volbach

Quintett in Esdur. Op. 24.

Für Klavier, Oboe, Klar., Horn und Fagott.

Stimmen: K. M. 924/925.

Für Orchester

Besetzung für Blechblasinstrumente

Altpreuß. Kavalleriemarsch „Backhoff-Küras-
sier“ 1783.

(Musik a. preuß. Hofe. Nr. 16.) Neu Instrum. v. E. Ruth.

Partitur. 14 Orchesterstimmen.

2 Altenglische Short Troops.

(Musik am preuß. Hofe. Nr. 10.) Bearb. v. Th. Kewitsch.

1. Short Troop of the 1st Regiment of the Guards.

2. The Duke of Yorks Short Troop.

Partitur. 15 Orchesterstimmen.

Cavos

Preuß. Armeemarsch Nr. 20 (im langs. Schritt).

(Musik a. preuß. Hofe. Nr. 17.) Neu Instrum. v. Th. Kewitsch.

Partitur. 15 Orchesterstimmen.

G. A. Fischer

Prälud. u. Fuge ü. d. Choral „Ein feste Burg“.

Für Orgel mit 15 Bläsern. — Partitur: P. B. 1144. 15 Or-
chesterstimmen. O. B. 796. Kleine Besetzung: Trompete
in F, 3 Posaunen und 2 Pauken. O. B. 795.

J. E. Habert (1833—1896)

Trauermärsche. Nr. 1 und 2b.

Für 2 Flügelhörner in B, Baßflügelhorn in B (Tenorhorn)
und Baßposaune. — Partitur: P. B. 1371.

Heinrich, Prinz von Preußen

Präsentiermarsch d. Kais. I. Matrosen-Divis.

Für Kavallerie-, Artillerie- oder Jägermusik.

Fr. Hr. Himmel (1765—1814)

Wiegenlied von Gotter.

(Musik am preuß. Hofe. Nr. 11.) Instrum. v. A. Schinck.

14 Orchesterstimmen.

2 Altenglische Militärmärsche.

(Musik am preuß. Hofe. Nr. 9.) Bearb. v. Th. Kewitsch.

1. Quick-Marsch „The Duke of Yorks Favourite“

2. Marsch a. d. Oper „The Siege of Belgrad“.

18 Orchesterstimmen.

R. Nováček

Sinfonietta für 8 Blasinstrumente. Op. 48.

Partitur: P. B. 1917. Stimmen: O. B. 1751/52.

Alter Regimentsmarsch. „Prinz von Coburg.“

(Musik am preuß. Hofe. Nr. 15.) Für 3 Tromp. in Es
und 2 Pauken. Eingerichtet von G. Thoutet.

Jean Sibelius (geb. 1865)

Valse triste a. d. Musik zu Arvid Järnefelts

Drama „Kuolema“. Op. 44.

Für Infanteriemusik bearb. v. J. H. Matthey. 22 Orchester-
stimmen: O. B. 1947. Für Kavalleriemusik bearb. von

Rud. Britzke. 18 Orchesterstimmen: O. B. 1967.

Großer Tusch und Fanfaren beim Vorzeigen

der Schilde a. d. Musik z. Turnier a. d. Hof-
feste „Der Zauber der weißen Rose“.

(Musik am preuß. Hofe. Nr. 12.) Instrum. v. Ad. Schinck.

14 Orchesterstimmen.

R. Wagner (1813—1883)

Feierlicher Zug zum Münster aus Lohengrin

bearbeitet von A. Franz und J. H. Matthey.

Für Infanteriemusik. 15—37 Orchesterstimmen: O. B. 1531.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.

27 Orchesterstimmen: O. B. 1531 a.

Finale zum I. Akt aus Lohengrin, bearb. v.

A. Franz und J. H. Matthey.

Für Infanteriemusik. 15—29 Orchesterstimmen: O. B. 1537.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.

22 Orchesterstimmen: O. B. 1537 a.

König Heinrichs Aufruf aus Lohengrin, be-
arbeitet von J. Kosleck.

Partitur: P. B. 409. 12 Orchesterstimmen: O. B. 368.

Kriegsfanfaren und Königsgebet aus Lohen-
grin, bearbeitet von Carl Walther.

Für Infanteriemusik. 32 Orchesterstimmen: O. B. 365.

Für Kavalleriemusik: 34 Orchesterstimmen: O. B. 366.

Große Phantasie aus Lohengrin, bearbeitet

von A. Franz und J. H. Matthey.

Für Infanteriemusik. 29 Orchesterstimmen: O. B. 1681.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.

25 Orchesterstimmen: O. B. 1681 a.

C. Wilhelm (1815—1873)

Kavalleriemarsch (Wrangelmarsch). Op. 13.

Bearbeitet von Fr. Hoffmann.

Für Kavallerie-, Jäger- und Pioniermusik.

Partitur: P. B. 1826. 20 Orchesterstimmen: O. B. 1660.

Die Wacht am Rhein. Einger. v. Fr. Hoffmann.

Für Infanterie-, Kavallerie-, Jäger- und Pioniermusik.

25 Orchesterstimmen: O. B. 1658.